

BULLETIN OF THE ART INSTITUTE OF CHICAGO

SEPTEMBER NINETEEN THIRTY · ONE



AMIDA. DETAIL FROM THE CENTRAL PANEL OF A KAMAKURA BUDDHIST TRIPTYCH (1185-1335 A.D.)
THE LUCY MAUD BUCKINGHAM MEMORIAL COLLECTION

VOLUME XXV

NUMBER 6

SOME ECCLESIASTICAL OBJECTS

THE Department of Decorative Arts has recently placed on exhibition in Galleries H3 and M6 a collection of Medieval and Gothic objects, all of them connected with religious observance. Through the generosity of Mrs. Emily Crane Chadbourne, a number of rare crosses, reliquaries and church lights have been presented. In addition the recent showing of the Guelph Treasure has brought about the purchase of several important pieces by Chicago collectors. The Antiquarian Society, Miss Kate S. Buckingham and Mr. and Mrs. Chauncey McCormick have all acquired examples from this famous group of church objects, and these have been lent to the exhibition. Four sixteenth century Spanish pieces are also on loan from Mr. and Mrs. McCormick's collection.

Among the different objects associated with worship, the pyx, which was in common use during the twelfth, thirteenth and fourteenth centuries, is represented by several examples. The pyx was a small, cylindrical or round box, closed in form and usually made of wood or gilded metal. It had a conical shaped lid with hinges and fastenings and terminated in a knob or ball whereby it could be suspended over an altar. The most ancient form was the dove, emblem of the Holy Ghost, and was designed to hang continuously above the altar, either to reserve the Host or the Sacrament, or to be used as a reliquary. This early form is very rare today, having all but disappeared, and its very name, *peristerium*, become obsolete. A precious example from thirteenth century Spain is the gift of Mrs. Emily Crane Chadbourne. Made of iron, it shows a large olive

branch which supports the perching dove. Upon the dove's head is the usual golden nimbus; its ruby eyes are gone, but the breast is equipped with the pewter rosette closing the opening of the reliquary. In the dove's beak is held an olive twig, and the strong hooked claws are of the shape to hold the suspended pyx. An interesting reference to this type of pyx may be found in the "Customs of Cluny," by the Monk Bernard: "the pyx, aforesaid, the deacon takes from the dove hanging perpetually over the altar."

The pyx was first carried in embroidered bags or purses with silk cords but was subsequently raised on a foot or shaft like the ciborium. A French example of the fourteenth century¹ is mounted on a plain, round, German foot. The lid and sides of the round wooden box, containing a fragment from the dress of St. Anne, are ornamented with fine plaques of gilded pewter. The reliefs on the sides duplicate themes of two crowned figures under pointed arches holding scrolls and separated with Gothic tracery windows, pointed roof, and turrets. The top, which is decorated with seven blue paste jewels, has a tree-of-life pattern with two enthroned figures who are attended by angels carrying lights.

From South Saxony comes a footed pyx, included in the Chadbourne gift (Figure 2). Its lid is of gilded copper, unornamented, and in its simple compact form is typical of the fourteenth century. It has a flat, six-sided foot and shaft with an embossed module and crenelated edge where the box rests. The lid is conical, crenelated, and ends in a knob for suspension.

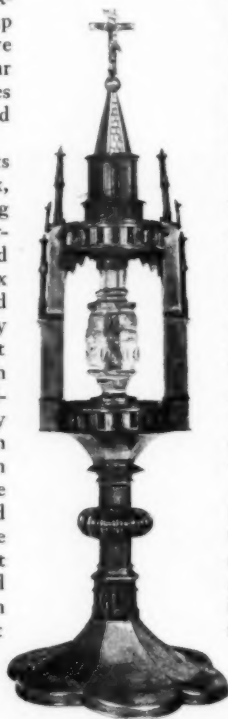


FIG. 1. MONSTRANCE. SOUTH SAXONY, LATE XIV CENTURY, LENT BY MR. AND MRS. CHAUNCEY MCCORMICK

¹ See *Catalogue of the Guelph Treasure*, Frankfort, 1930, No. 58, Pls., 92-3.

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The monstrance was made with openings covered with glass or crystal through which the Sacrament could be displayed to the faithful. Common to all German monstrances is the base adapted from the chalice, with the shaft intersected by the modus. The upper part of the monstrance generally is formed in the shape of a turret, and in earlier times, the object was called a *turre*. The turret was architectural in its detail, and included a complicated system of buttresses, pinnacles, pillars, flanking towers and roofs. Two examples of this type are among the treasures of Guelph lineage lent by Mr. and Mrs. McCormick. The earlier one² is associated with South Saxon workmanship (Figure 1), and may be dated at the close of the fourteenth century, while the crystal reliquary containing the tooth of St. John the Baptist is cut in a square and leaf design and belongs to the Fatimidian tenth to eleventh century. The six-segmented foot is inscribed: "dens Johannis baptiste." The top chapel has buttressed sides and the orb surmounted by the crucifix—symbols of power and peace.

In contrast to this monstrance is one from Brunswick,³ dating from the fifteenth century. It is of silver with circular capsula and has a crystal opening showing relics of a Saint. On the back is an engraved figure of the martyred Christina standing on a mound, with crown, sword and book, her breast pierced by an arrow. At the end of the sixteenth century, the form of the monstrance changed

to a radiant sun with crystal center, an example of which may be seen in a Spanish altar-set of bronze with coral inset in the seventeenth century mode, which is the gift of the Antiquarian Society.

A patriarchal cross⁴ of the fourteenth century, bearing at its base the coat of arms of the von Veltheim family of Brunswick in azure and silver, is now a part of the collection belonging to Mr. and Mrs. McCormick. It is of silver, gilded, and is set with fifteen precious stones, including large cabochon-cut sapphires, amethysts, topaz, etc. Its somewhat severe architectural lines are softened by the terminals of the arms and the foot, all of which are trefoilate in form.

Another cross on a stand,⁵ dating about 1325, has been acquired for The Art Institute by the Antiquarian Society. It is of wood covered over with silver plaques mounted on a four-sided shaft terminating in a segmented foot. The decorations are in relief with a figure of Christ on the cross in the center, the terminals of the arms being roundels carrying symbols of the four evangelists, with the reverse showing leaf rosettes about a flower, semé with balls.

Other crosses, reliquaries and lights in the exhibition will be treated in a later article.

BESSIE BENNETT

² See *Catalogue of the Guelph Treasure*, Frankfurt, 1930, No. 69, Pl. 95.

³ *Ibid.*, No. 56, Pl. 92.

⁴ *Ibid.*, No. 48, Pl. 88.

⁵ Illustrated in *The Bulletin*, XXV (1931), 50.



FIG. 2. FOOTED PYX, GILDED COPPER, SOUTH SAXONY, XIV CENTURY. THE EMILY CRANE CHADBOURNE COLLECTION

A KAMAKURA BUDDHIST TRIPTYCH

A VERY fine example of Japanese Buddhist painting of the Shingon sect during the Kamakura period (1185-1335 A.D.) has recently been added to the Lucy Maud Buckingham Memorial Collection, and has been placed on view in Gallery H4.

Fine paintings of this period, ecclesiastical or otherwise, are very hard to find outside of Japan, as in most cases they are the property of temples, are National Treasures, or are contained in the great private collections. This recent acquisition, a triptych representing Amida Buddha with the attendant Bodhisattvas Kwannon and Seishi was formerly in the collection of Baron Kawasaki, and was secured last year when a large part of his collection was sold at auction.

Art played a very important part in the Shingon sect. Anesaki¹ says that one of the sect's peculiar functions was to visualize "in pictures, statues and rites the symbolic or anthropomorphic

¹ *Buddhist Art*, Boston, 1915, 34.



AMIDA. CENTRAL PANEL FROM A BUDDHIST TRIPTYCH. LUCY MAUD BUCKINGHAM MEMORIAL COLLECTION

manifestations of Buddha and of the various deities which are his emanations," and again "the worship of Divinity should not be dissociated from the cult of beauty, and art, therefore, must be an integral part of religion." In the elaborate rituals of the Shingon sect, these played an essential part.

This triptych was doubtless used at the general ceremonies for during these ceremonies the Amida triad is invoked to "come and meet the soul in its passage from this world to the next." Here Kwannon and Seishi personify Mercy and Wisdom, the special characteristics of Amida, the Buddha of Boundless Light.

In the central panel Amida stands in the position described by canon, his hands signifying the left, charity (*vara mudrā*), and the raised right hand, protection (*abhaya mudrā*).

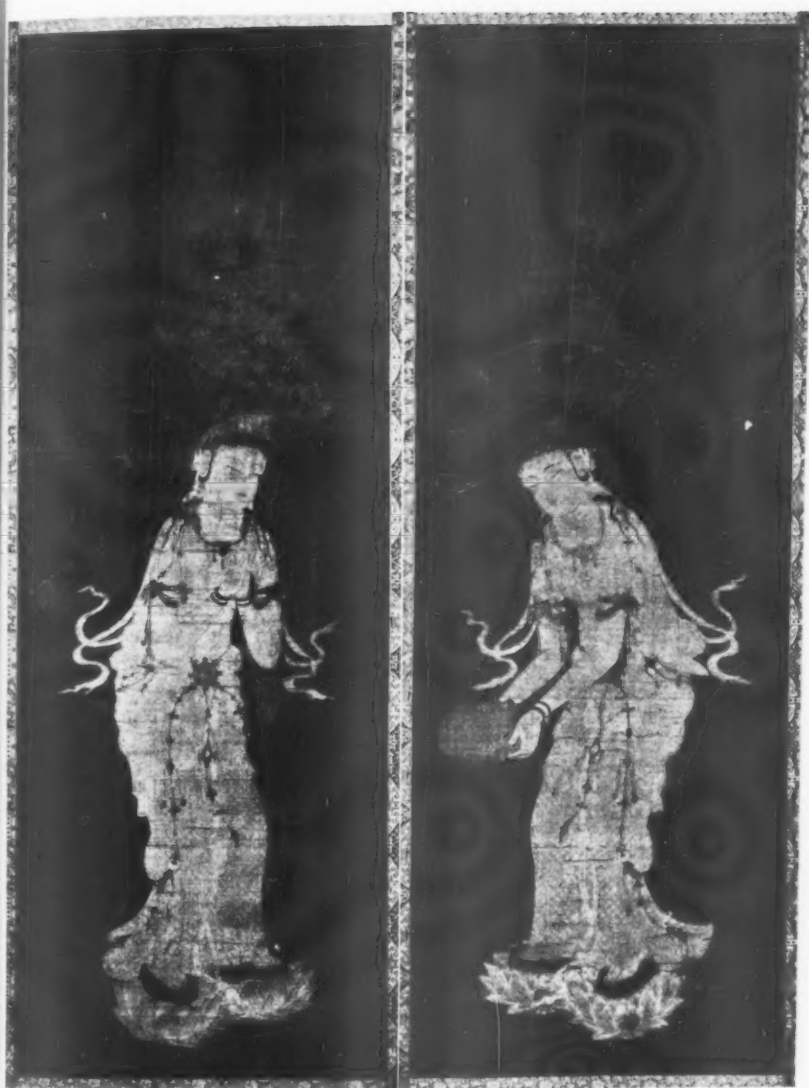
² *Ibid.*, 42.

³ According to Miss Gertrude Plummer (The Gods of Northern Buddhism, Oxford, 1928, 15), Amida, in these mudras, touches the thumb with the second or third fingers, while Shaka (Sakyamuni) does not.

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SEISHI AND KWANNON, FLANKING PANELS FROM A BUDDHIST TRIPTYCH OF THE KAMAKURA PERIOD
(1185-1335 A.D.). THE LUCY MAUD BUCKINGHAM MEMORIAL COLLECTION



"FEMMES DEVANT LA GLACE," BY PER KROHG,
NORWEGIAN CONTEMPORARY, LENT BY OSCAR F.
MAYER TO THE SUMMER EXHIBITIONS

In the right panel Kwannon (Avalokitesvara), deity of mercy and compassion, inclines toward the center, holding a lotus pedestal to be placed under the feet of the soul about to enter the Western Paradise. On the left Seishi (Mahasthāmaprāpta), holding the palms of the hands together in the same attitude of prayer so often seen in the representations of Christian saints, prays for the soul on its journey.

The whole effect of the triptych is compassionate, gentle, and serene. There is great delicacy of delineation, and a perfect ability to express a mood. The background is so dark there is no way of telling the original color, but quite possibly it was a deep blue. Some white and pink is used in the flesh, and the features and arms, hands and feet are outlined in red, in very sensitive lines. What strikes one immediately, however, is the use of gold, for the general effect is that of gold figures silhouetted on black. The garments of all the figures are covered with patterns of fragile gold lines in great variety, formed, not with the

brush, but cut out of gold leaf and fixed to the background with an adhesive. This unbelievably delicate work was very popular in the Fujiwara and Kamakura eras and is known as *kirikane* (cut gold) work. At present its use has almost disappeared, but there is said to be one old man still living who can work with the delicacy and precision of the old masters. The spidery fineness of the gold lines cannot be realized from the illustrations, but their web is so fine that the effect is subtle rather than overpowering.

CHARLES FABENS KELLEY

THE GOODMAN THEATRE

ON October 26, 1931, the Goodman Theatre will inaugurate a program of plays which will be known as "The Art Institute Members' Series." These plays, six in number during the season 1931-32, are offered by the Art Institute to its subscribers as part of their subscription, and without any additional charge. During the summer, cards of twelve coupons, two for each performance, will be mailed to each subscriber. These coupons may be exchanged here for tickets for a specific night during the week preceding the opening of the play. At the discretion of the subscriber he may use as many of his coupons for any given production as he desires. Members of the Art Institute may also obtain additional guest tickets at half price (fifty cents).

The Members' Series will be produced by a selected group of the most gifted and advanced students of the Goodman School of Theatre Arts. They will be staged by members of the school staff under the general supervision of Maurice Gnesin, the head of the school, who is already known to the Goodman audiences for his productions during the past season. The plays will be given on the large stage of the Goodman Theatre and will be staged with all the care necessary to make them aesthetically satisfactory to members of the Art Institute.

Since the Members' Series is in no sense a commercial enterprise, the selection of

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plays will be governed exclusively by the principle of high literary and theatrical quality without any restriction of period or type. The program will include some classics, as well as contemporary pieces; perhaps also one or two experimental plays in modernist technique.

Among the plays which are being considered for production are: "Electra" by Euripides, "Tidings Brought to Mary" by Claudel; "Martine" by Bernard; "The Way of the World" by Congreve; "Masse-Mensch" by Toller; "Lucky Sam McCarver" by Sidney Howard; and a number of more recent pieces. Mr. Gnesin will welcome and give very serious consideration to any suggestions as to plays which the members of the Art Institute would like to see.

Together with the coupons for the Members' Series, another card of coupons will be sent to each member, to be used in connection with the Saturday series of Children's Plays. Each of the coupons allows the member a discount of twenty-five cents on a ticket, thus reducing the price of a dollar ticket to seventy-five cents, and the price of a seventy-five cent ticket to fifty cents. The Children's series has been given successfully for six years, and will begin its seventh season early in November.

IN MEMORIAM

EDWARD ROBINSON
ROBERT W. DE FOREST

WITHIN a month the Metropolitan Museum of New York lost two of its most devoted and invaluable executives. On April 18, Edward Robinson, for twenty years Director of the Museum, died and on May 6, Robert De Forest, who had served the Metropolitan for over forty years as Trustee, Secretary, Vice-President and President also passed away.

Both men were closely connected and greatly responsible for the remarkable growth and success of the institution. Mr. Robinson, a distinguished student of classical antiquities, was originally Curator of that department in the Boston Museum, and later its Director. In 1905 he came to



"STREET IN PARIS," BY GEORGE GROSZ, GERMAN CONTEMPORARY. ACQUIRED FROM THE ELEVENTH INTERNATIONAL WATER COLOR EXHIBITION THROUGH THE WATSON F. BLAIR PRIZE

the Metropolitan as Assistant Director and upon the resignation of Sir Caspar Purdon Clarke in 1910 was appointed Director. Under his administration the Metropolitan Museum greatly extended the scope of its activities, not only in acquiring treasures of art, but along educational lines as well.

In this latter field of endeavor particularly, Mr. De Forest contributed remarkable service. With the thought of the public always at heart, he used every effort to make the collections intelligible and meaningful. At the same time he obtained for the Metropolitan a number of great and important gifts, negotiating these matters with rare tact.

The present high position which the Metropolitan Museum holds among institutions of the world would have been impossible without these two administrators. They will be greatly missed, and the Art Institute of Chicago extends its sympathy to the Metropolitan for its loss.

AUTUMN LECTURE PROGRAM OF DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

A. PRACTICAL LESSONS IN HOME DECORATION. A series of demonstrations with displays. MONDAYS, 1:30 P.M. *REPEATED AT 7:00 P.M. Fullerton Hall.

September 28—The Reception Hall.

October 5—A Period Living Room. 12—A Modern Living Room. 19—The Dining Room.
26—What to Use on the Dinner Table.

November 2—A Period Bedroom. 9—A Modern Bedroom. 16—The Sun Porch. 23—A Work
Room for Play. 30—The Last Word in Home Mechanics.

December 7—Books and How to Place Them. 14—A Modern Christmas.

B. SKETCH CLASS FOR NOVICES. TUESDAYS, 10:15 A.M. TO 12:00 NOON. Fullerton Hall.
Mr. Watson and Mr. George Buehr. This course is especially designed for those who have never
attempted self-expression through drawing.

September 29—October 6, 13, 20, 27. November 3, 10, 17, 24. December 1, 8, 15.

C. GALLERY TALKS IN THE CURRENT EXHIBITIONS. THURSDAYS, 12:15 TO 12:45 NOON.
REPEATED AT 7:00 P.M. Mr. George Buehr alternating with Mr. Watson as speaker.

September 24—Oscar F. Mayer Collection of Modern Paintings and Decorative Arts by Edgar
Miller.

October 1—Paintings by Ivan Le Lorraine Albright and Davenport Griffen. 8—Paintings by the
Burnhams, Beatrice Levy, Pougialis, Tellander, and Rousseff.

Subjects for remainder of autumn course to be announced in the October Bulletin.

D. SOME MASTERPIECES OF PAINTING. (Stereopticon Lectures.) THURSDAYS, 2:30 P.M.
Fullerton Hall.

September 24—The Arena Chapel, Padua, by Giotto.

October 1—The Allegory of Spring, by Sandro Botticelli. 8—The Sistine Chapel, by Michel-
angelo. 15—The Stanze Decorations at the Vatican, by Raphael.
22—The Last Supper, by Leonardo da Vinci. 29—The Sistine Madonna, by Raphael.

November 5—Burial of the Count Orgaz, by El Greco (Domenico Theotocopuli). 12—The
Maids of Honor, by Velasquez. 19—The Adoration of the Lamb, by the Brothers
Van Eyck. 26—(Thanksgiving Day; no lecture).

December 3—The Legend of St. Ursula, by Vittore Carpaccio and Hans Memling. 10—The Night
Watch, by Rembrandt van Rijn. 17—The Sorbonne Decoration, by Pierre Puvis de
Chavannes.

E. SKETCH CLASS FOR AMATEURS. FRIDAYS, 10:15 A.M. TO 12:00 NOON. Fullerton Hall.
Mr. Watson assisted by Mr. Buehr. This class continues the work of the past three years and
is slightly in advance of the work of the Tuesday morning class for novices. Sketching materials
are supplied at a nominal cost. Each class is a complete lesson.

September 25. October 2, 9, 16, 23, 30. November 6, 13, 20, 27. December 4, 11, 18.

F. GALLERY PROMENADES IN THE EAST WING. FRIDAYS, 12:15 TO 12:45 NOON.

September 25—Oriental Porcelains.

October 2—Oriental Sculptures. 9—Chinese and Japanese Paintings and Prints. 16—Persian
and Muhammadan Applied Arts. 23—Oriental Rugs. 30—Gothic Sculptures,
Carvings, and Tapestries.

November 6—Renaissance Treasures. 13—300 Years of Needlecraft. 20—Georgian Furniture
27—Spanish Church Treasures.

December 4—The Period Rooms. 11—The Period Rooms, Concluded. 18—The Christmas Story
in Tapestry and Sculpture.

*NOTE.—This class will be preceded by a half-hour sketch class (from the model) beginning at 6:30 P.M. in Fullerton
Hall. Open to all Members. Sketching materials supplied at nominal cost.

TUESDAY LECTURES FULLERTON HALL AT 2:30 P.M.

For Members and Students

- OCTOBER 6—Lecture: "African Art and Handicraft." Wilfrid D. Hambly, Chicago.
 OCTOBER 13—Lecture: "Modern Mural Painting." John W. Norton, Artist, Chicago.
 OCTOBER 20—Lecture: "Houses of Old Charleston." Russell A. Plimpton, Director, The Minneapolis Institute of Arts.
 OCTOBER 27—Lecture: "Is Modern Architecture Modern?" Irving K. Pond, Architect, Chicago.

EXHIBITIONS

- MAY 1—OCTOBER 1—Etchings by the two Tiepolos, Canaletto, and Piranesi. *Gallery 12.*
 MAY 1—OCTOBER 1—English 18th Century Color Prints. *Gallery 13.*
 MAY 1—OCTOBER 1—Etchings by James McBey from the Clarence Buckingham Collection. *Gallery 18.* Fine Prints of All Periods. *Galleries 14, 16, and 17.*
 JUNE 3—SEPTEMBER 30—Exhibition of work done in the Saturday Morning Children's Classes of the Art Institute School. Objects from the Permanent Collections. *The Children's Museum.*
 JUNE 15—OCTOBER 15—Japanese Prints by Contemporary Artists from the Clarence Buckingham Collection. *Gallery H4.*
 JULY 23—OCTOBER 11—Summer Exhibitions: Oscar F. Mayer Collection of Modern Paintings. Third International Exhibit by the Chicago Camera Club. Paintings by Ivan Le Lorraine Albright, George Baer and Martin Baer, Anita Willets Burnham, Carol-Lou Burnham, Davenport Griffen, Beatrice Levy, Constantine Pougialis, W. Vladimir Rousseff, and Frederic Tellander. Decorative Arts by Edgar Miller. *Galleries G52-61.*
 SEPTEMBER 1—NOVEMBER 1—The Emperor's Carpet lent by Mrs. Edith Rockefeller McCormick. *Gallery H6.*
 OCTOBER 29—DECEMBER 13—The Forty-Fourth Annual Exhibition of American Paintings and Sculpture. *Galleries G52-60.*

THE CHILDREN'S MUSEUM

All children are cordially invited to attend the fall series of illustrated talks which Miss MacKenzie will give for them on Saturday mornings at 9:15 in the Children's Museum. The dates and subjects are as follows:

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| OCTOBER 3—Stories of Turrets and Towers | NOVEMBER 14—Windows, Old and New |
| OCTOBER 10—Chateaux of France | NOVEMBER 21—Saints and Their Symbols |
| OCTOBER 17—English Houses, Outside and In | NOVEMBER 28—Grotesques in Art |
| OCTOBER 24—Famous Ceilings | DECEMBER 5—Princes and Princesses in Art |
| OCTOBER 31—Church Furniture, Old and New | DECEMBER 12—Famous Equestrian Portraits |
| NOVEMBER 7—Beautiful Doors and Doorways | DECEMBER 19—Historical Events in Painting |

THE DEPARTMENT OF MUSEUM INSTRUCTION

The Department of Museum Instruction offers the following series of lectures in the form of weekly classes which may be entered at any time without entrance requirements. A fee of five dollars is charged for twelve lectures which may be attended any time within the year. There are special fees for the sketch class and the Tuesday evening class. In addition to the regular series of lectures the Department arranges gallery talks for clubs by special appointment. Instructors will be provided for school groups who wish to visit the Institute, either for a general survey of the collections or for the study of some particular field. Guide service for visitors may also be arranged.

The following schedule of lectures will begin on September 28 and continue into December:

THE CURRENT EXHIBITIONS. MONDAYS AT 11:00. *Miss Parker.* Twelve talks in the galleries on the current exhibitions, supplemented with the permanent collections. *First meeting, September 28.*

THE ART INSTITUTE COLLECTIONS. MONDAYS AT 6:15. *Miss Parker.* Sixteen talks in the galleries on painting and sculpture and the decorative arts from the time of the ancient Egyptians to the artists of the present day. This course will be divided into two eight-week terms. The charge for each term is \$3.50. Students are urged to register for the whole course, though payment may be made at the beginning of each term. Registration for this course must be made at the Y. W. C. A., 59 East Monroe Street. *First meeting, September 21.*

THE HISTORY OF ART. TUESDAYS FROM 6:30 TO 8:00. *Miss Parker.* A promotional credit course for teachers. The second half of a survey course continuing with Renaissance architecture and painting in northern and central Europe up through the modern movements. September 29 to June. The development of the great art periods will be traced and æsthetic appreciation will be emphasized. Offers one unit of credit. May also be attended as listener, not for credit. The fee for the course is \$20.00.

THE HISTORY OF ARCHITECTURE. WEDNESDAYS AT 11:00. *Miss Mackenzie.* The development of the great styles of architecture will be traced from the Egyptian through the Romanesque periods. *First meeting, September 30.*

ART BACKGROUNDS. THURSDAYS AT 11:00. *Miss Parker.* A discussion of the social and artistic backgrounds of some of the great periods in history, illustrated with slides and the Art Institute collections. *First meeting, October 1.*

MODERN ART. FRIDAYS AT 11:00. *Miss Parker.* Twelve lectures on the development of modern architecture, painting, and sculpture from their beginnings in the nineteenth century to their contemporary expression. Illustrated with slides and the Art Institute collections. *First meeting, October 2.*

This course will be repeated Friday evenings at 7:00.

SKETCH CLASS FOR NON-PROFESSIONALS. MONDAYS 10:00 TO 12:00. *Mrs. Burnham.* A class planned for those who would like to draw or paint. Any medium may be used and no previous experience is necessary. *First meeting, September 28.* The fee for the course is \$12.00.

***MODERN PAINTING.** TUESDAYS AT 10:45. *Miss Driscoll,* Assistant Professor of the History of Art. The development of modern painting beginning with early nineteenth century movements and including impressionism, post-impressionism and contemporary tendencies. *First meeting, October 6.*

*A University College course, University of Chicago, giving a regular university credit but open to students not desiring credit. Registration September 23 to 30 at University College, 18 South Michigan Avenue, or at the University campus.

THE STORY HOUR FOR CHILDREN. SATURDAYS AT 9:15. *Miss Mackenzie.* Half-hour talks about turrets and towers, beautiful doors and windows, famous chateaux, and other interesting things illustrated by lantern slides, and planned to teach as well as to entertain. Free to all children. *Beginning October 3.*

CLASSES OF THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS AND PUBLIC SCHOOLS

SATURDAYS, 1:30 P.M. TO 2:20 P.M. Mr. Watson, assisted by Mr. George Buehr.

- September 26—Autumn Sketching (demonstration).
 October 3—Paintings of Autumn (stereopticon). 10—A Simple Way to Make Portraits (demonstration). 17—Portraits Painted by the Masters (stereopticon). 24—Cartoons and Caricatures (demonstration). 31—Humorous Pictures by the Masters (stereopticon).
 November 7—An Illustration for Thanksgiving Day (demonstration). 14—Some Great American Illustrators (stereopticon). 21—Night Pictures and How to Make Them (demonstration). 28—Night Paintings by the Masters (stereopticon).
 December 5—Making the Christmas Card (demonstration). 12—The Christmas Story in Art (stereopticon).

GOVERNING MEMBER

ALBERT H. WETTEN

NEW LIFE MEMBERS FOR APRIL AND MAY, 1931

Change of Address—Members are requested to send prompt notification of any change of address to Guy U. Young, Manager Membership Department.

Miss Sarah Anne Baldwin
 Mrs. Henry G. Barkhausen
 George A. Basta
 Miss Florence J. Blanchard
 R. J. Boid
 John L. Brichetto
 Mrs. Oliver S. Brown
 Mrs. John H. Bruedigam
 Mrs. Helen Willard Ames
 Miss Gladys Campbell
 Mrs. William Chamberlain
 D. C. Curtis
 Mrs. James Ewing Davis
 Percy B. Davis
 Mrs. Jean DeShon
 J. E. Doorley
 Miss Mary A. Eagan
 Mrs. M. W. Ellis
 Mrs. Arthur G. Erwin
 Mrs. E. Porter Essley
 Francis E. Fenner, Jr.
 Mrs. Sidney Feuchtwanger
 Mrs. Walter G. Fischer
 Mrs. David E. Floreen

Mrs. Harry A. Frick
 Miss Betty Geshwind
 Miss S. Elaine Goetz
 Mrs. W. W. Grainger
 Dr. Lyla Harker
 Miss Myrtie Stevens Heinze
 Mrs. Charles L. Henry
 Charles G. Higgins
 William Holmes
 Mrs. Jacob M. Lorenz
 Mrs. Earle Ludgin
 Howard Mann
 Mrs. A. Fletcher Marsh
 Mrs. Eugene Maurey
 Dr. Earl R. McCarthy
 Mrs. Emma Meidinger
 Albert E. Millard
 Mrs. Otto D. Mowry
 Mrs. Effie Bernard Muhler
 John U. Nef
 Mrs. Frank G. Nicholson
 Henry A. Palmer
 M. E. Payne

Ferdinand W. Peck, Jr.
 Mrs. T. J. Peterson
 Miss Clara H. Piltz
 Charles A. Priest
 Mrs. Harold C. Pye
 William S. Quaiver
 Mrs. Thomas M. Quigley
 Miss Therese Rappal
 Max Rigot
 Mrs. R. F. Robinson
 Mrs. A. M. Rothbart
 Mrs. James P. Soper, Jr.
 Mrs. Anathon Sorem
 Mrs. William M. Spencer
 Michael J. Sporrer
 Henry M. Stark
 Mrs. Charles E. Swann
 David M. Sweet
 Mrs. J. William Tegerdine
 Miss Alice M. Thompson
 Peter VanDoren
 Miss Victoria Warnesson
 Mrs. Milton W. Wilker
 Joseph R. Willens

THE RESTAURANT

The Cafeteria is open every day except Sunday from 11 to 4:45 o'clock. On Sunday the hours are 12:15 to 8 o'clock. The Tea Room is open every day except Sunday, serving table d'hôte and à la carte luncheons from 11:30 to 2:30, and afternoon tea from 2 to 4:45. Arrangements for parties and luncheons may be made with Miss Aultman.

THE ART INSTITUTE OF CHICAGO

OFFICERS

MARTIN A. RYERSON . . .	<i>Honorary President</i>
FRANK G. LOGAN . . .	} <i>Honorary</i>
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"WOMAN WITH THE TAMBOURINE," ETCHING
BY GIOVANNI BATTISTA TIEPOLO (1696-1770).
GIFT OF THE PRINT AND DRAWING CLUB

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